



At a press conference yesterday, Xavier Blaisel of ANEQ denied there was a split between RAEU and ANEQ, but later said: "RAEU missed the boat, they made a mistake. They should have come with us to the occupation."

Daily photo/Richard Katz

ANEQ occupation:

Minister to meet with students

by Rosemary Oliver

An occupation of the offices of Quebec's Ministry of Education by more than 200 students Tuesday night has succeeded in pressuring the Minister into meeting with student representatives to discuss their demands.

Members of the Association Nationale des Etudiants du Québec (ANEQ), which organized the nine-hour occupation, will meet with representatives from the Ministry and the University of Montreal administration next week to discuss dropping the charges against U of M student Bruno Guy Héroux.

Another meeting has been scheduled for December 5th with Minister of Education Camille Laurin to discuss ANEQ's other demands, which include recognition of student associations as unions, self-financing cafeterias and auditoriums, and a resolution of an end to repressive measures.

"For the first time, we will have representatives negotiating with the government," said Xavier Blaisel, of the Conseil Régional de Montreal of ANEQ, at a press conference Wednesday afternoon at McGill.

"This is the first step towards recognition of the problems that we have in our lives in schools," Blaisel said.

The press conference was held by four student associations to discuss the latest negotiation developments and to deny the possibility of a split in the coalition they had formed to pressure the government.

ANEQ, the Regroupement des Associations Etudiantes Universitaires (RAEU), the Fédération des Associations Etudiantes du Campus de l'Université de Montréal (FAECUM), and the Association des Etudiants en Résidence du Campus de l'Université de Montréal (AERCUM) had united to organize a demonstration outside the municipal courthouse where the final preliminary hearing on the Héroux case was being held.

Before Héroux arrived at the courthouse, members of ANEQ had convinced 200 of the 300 picketers to march to the Ministry offices and occupy them to speed up the protest action.

At the time, the three other student groups did not support ANEQ's actions. However, they did not discourage their own members from joining the march.

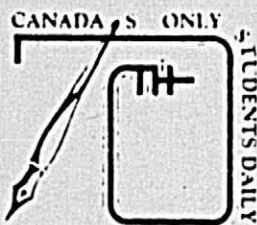
"We felt we had to stay on the picket line to support Guy Héroux," said Benoit Laurin, Secretary-General of RAEU.

Laurin denies that RAEU and the other members of the coalition resent ANEQ's independent action which resulted in ANEQ members becoming the official spokespeople with the government.

"At this point, they're the ones who have the main gain. They took the initiative which made the government move," he said.

"We are very proud and very happy with the turn the student movement has taken," Laurin said.

Blaisel also denied there was
continued on page 11



The McGill DAILY

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Thursday, November 20, 1980

Montreal

Vote on constitutional change slated for next Wednesday

by Brian Topp

A Students' Society constitutional referendum is slated for next week — the first fall consultation in the Society's history.

On the ballot are four amendments to the Society's constitution.

The most controversial is a proposal which would see a residence representative added to the Students' Council.

"Residence students are a very special community within McGill," said Todd Ducharme, Society president.

"There are from 1100 to 1300 of them, and their position vis-à-vis the administration is unique. The administration controls everything from what they eat to what kind of bathroom they have. They need representation so that 'Council can be aware of their needs and be more effective in responding to them.'"

Ducharme said that adding a residence student to Council would also help improve co-operation between residence students on the hill and other students on the lower campus.

"A number of other student associations have had residence representatives on their councils for some time," Ducharme said.

Students' Council overwhelmingly approved the proposal at a meeting on October 29th. Not all councillors are enthused about the idea, however.

"I think that Students'

Council is getting too big as it is," said Debbie Shapiro, a science representative. "It has about 27 members now."

"Also, adding a residence representative would result in double representation. Students are represented on Council by faculty representatives, with the exception of club representatives. I think that there are a lot of other campus groups, like fraternities, that equally deserve representation."

"I don't think Council is the place for residence students to get special representation," she concluded.

"They need to get on the Senate committees that set their budgets. I'd ask people to vote against it."

Shapiro said that the other proposed amendments are "really needed."

Three other constitutional changes will be on the ballot. They include:

Making the Society VP-Finance an automatic member and chairperson of the "joint management committee", a society body responsible for aspects of the Society's financial administration.

Making the Society VP-Internal Affairs an automatic member and chairperson of the "nominating committee", another body responsible for appointing students to various non-elective Society positions.

"Clarifying unclear wording regarding elections in the constitution, thereby ensuring

that student senators and governors are elected in March along with the rest of Students' Council.

continued on page 11

Council: Cutbacks main issue

by Harold Koblín

Educational underfunding is the main issue facing students in Quebec, say the members of McGill's Students' Council.

At a meeting last night, Council voted to propose that the Quebec student movement focus on the four priorities at the Rassemblement des Associations Etudiantes Universitaires (RAEU).

The proposals, which Council hopes will be incorporated into RAEU's program, call for the organization to focus its efforts on educational cutbacks, political repression, South African divestment and campus daycare.

McGill's delegation will also attempt to get the RAEU Congress to adopt some form of representation by population in its voting structure.

The proposals were arrived at following a long debate initiated by Benoit Laurin, secretary-general of RAEU and a McGill engineering student.

"If McGill wants RAEU to have a program, it should be discussed before the Council. The Students' Society

shouldn't leave it up to individuals to come up with their own ideas," said Laurin.

Todd Ducharme, president of the Students' Society, said RAEU should focus mainly on the near-critical financial state of Quebec's universities.

"RAEU should impress on the Quebec government the need to increase funding for higher education. Government funding has not increased with inflation, and in spite of the fact that the Parti Québécois promised free tuition, it has not been supportive of higher education," said Ducharme.

Alan DeSousa (management) suggested that the Students' Society give greater focus on RAEU's structures. He said

RAEU's present system of one vote for each member was not democratic because McGill, which pays a high proportion of RAEU's budget, could be forced to act against its will by other universities.

Also, in response to a presentation by Jane Cooper of the McGill chapter of the World Hunger Project, Council voted to send a letter calling on Parliament to hold open hearings on Bill C-32, the Plant Breeders' Rights Act.

The act, which would enable seed producers to patent new plant varieties, has drawn criticism from various biological groups who see it as a threat to genetic diversity and free market competition.

Staff Meeting

Today in B03 at 3 pm. Christmas issue, and lots of other ho-ho-hos. (And look pretty since the yearbook is taking our pic.)

Open Meeting

on Daily Autonomy
Today in Union Room 310 at noon. All students (all 17,000 of you) are invited to attend.

Classified

Ads may be placed through Sadle's, 1st floor Student Union building, 9 a.m. - 5 p.m.
 McGill students: \$2 per day. For 3 days \$1.75, more than 3 days \$1.50.
 McGill Faculty and Staff: \$3.00 per day.
 All others: \$3.50 per day.

341 - APT., ROOMS, HOUSING

Alpine, X-country ski house, located in Eastern Townships, village of Georgeville, requires four winter members. \$185 per person for season. Beginners welcome. 651-0329 evenings.

Sublet furnished 1 1/2 renovated older home on Pine, \$160 per month, utilities included. For January 1st or earlier. 933-0721 after 7 pm.

Mount Sutton. Cottage for rent. 3 bedrooms, 2 bathrooms, fireplace. Scenic location. Please call evenings 631-0644.

Must sublet: From Jan. 1 to April 30. Large 1 1/2 clean & furnished apartment. Building has TV room & indoor swimming pool, 3 minutes walk from McGill (next to Hotel Sherbrooke). Rent is \$170/month, includes hydro, water tax, heat. Call Ali at 286-1721.

To sublet: 2 1/2 available Dec. 1 or Jan. 1. One block from campus. 3462 Aylmer Apt. 1. Apply in person after 5 pm.

URGENT: Apartment for rent. 1 1/2 furnished, big & clean. \$140 per month. Everything included. (Electricity, water tax, heating.) Available Dec. 1st. Please call 849-7111.

Roommate desired to share large 3 bedroom apartment Jan. to May or Aug. with MBA (female) and medical student (male). Apt. furnished, in ghetto. Rent \$125-\$135. Call 843-7833, especially evenings.

Apartment to share: quiet, bright, furnished 4 1/2. 10 minutes from McGill. Available January to May. Prefer female grad. \$100/month. Evelyn 849-7851.

2 McGill students looking for 3rd to share a roomy 5 1/2 starting January. It's a 10-15 min. walk from McGill (Guy metro). \$140/month. No furniture needed. For more info. call 933-0432.

Sublet studio apartment, on Durocher near Pine. Furnished, clean, ten minutes walk from campus, reasonable price. For Dec. 15 or maybe earlier. 286-1577.

350 - JOBS

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352 - HELP WANTED

Does anyone (preferably in residence) who is currently taking Chem 120A understand everything well enough to tutor a fellow classmate for a reasonable price? If so, please call Julie at 286-0544.

Guitar Teacher wanted - One year classic guitar student looking for teacher at my home. Ville St. Laurent. Evenings 334-4004.

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361 - ARTICLES FOR SALE

For sale: custom made desk/storage unit. White Formica. Excellent condition. Call 286-1564.

One sale: Eagles Live Albums \$10.98. Many other albums also on sale. Call 487-6092; 487-6027 between 4:30 & 7:30 pm. Albums ordered will be brought to you at McGill.

Fur coat for sale. Excellent condition. Sacrifice at \$500 or best offer. Pauline, days at 879-2856, eves at 364-0261.

370 - RIDES

WED. - Will pay for lift to Chomedey. Monday, Wednesday, Friday.

372 - LOST AND FOUND

Lost: Address/Calendar book, labelled "Harvard Cooperative Society." If found, PLEASE call Mike at 284-2028.

Help! I lost my wallet with all my I.D. (no questions asked). Call S. Slater evenings 931-8019.

Phyllis Levenson. I found your ID card. Call Michael at 392-4623.

Would the person who took my hat (knit beret), pin & silk scarf from Rutherford please return at least my hat. You can keep the rest. Please give to porter.

374 - PERSONAL

IAN SEEKS CONNIE. Would Connie Black, McGill Office, please call. See phone book.

To P.G.: Congratulations on your 21st! We were only kidding about losing your virginity - a guy should keep it as long as he can. Should you insist, however, you have our numbers. Love, Adrienne, Kathy, Marie-Thérèse, Rodica and the gang.

385 - NOTICES

STOP! READ THIS! Need something to decorate or "dress up" those naked walls? Don't have much money? We have what you need. Very good quality ART posters at humble, student prices. We also have frames, for something with a little more class. For more info or to make an appointment, call 932-6397 after 10 P.M. or on weekends.

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BICYCLISTS! Support the improvement of cycling facilities in Montreal. By a "Le Monde & Bicyclette" calendar. Available at Sadle's. Makes a great gift!

VENTRILOQUIST LECTURE by George Schindler, international entertainer, author & lecturer. Audience participation program with fun teach-in. Friday 8:00 pm, 4781 Van Horne, Suite 206. Tickets \$6.50. Reserved seats. 738-4176.

Caribbean Students' Society. Important meeting tomorrow, Friday, November 21st. Please try to attend. Room 101 at 6 o'clock.

Wedding photography - Capture the beauty of your special occasion with a professional photographer. Call us for a look at our portfolio and an affordable quotation. Reflexion Studio 683-9000 or 484-5406.

To Readers of Ayn Rand's "Atlas Shrugged." THE PHILOSOPHY OF OBJECTIVISM. A taped 12-lecture course by Dr. Leonard Peikoff will begin in Montreal Monday Jan. 12. For details call 288-6769.

Lonely, hurting, frustrated? Westmount Baptist Church, corner Roslyn at Sherbrooke Street, welcomes McGill students. Sundays, 9:30 am - Breakfast and Bible Study; 11:00 am & 7:30 pm - Worship. Bus no. 24 to the door.

387 - VOLUNTEERS

Healthy volunteers are needed to provide normal marrow for research. Two-four ml marrow will be withdrawn from the sternum under local anaesthesia. Tolerable pain will last 1-2 seconds. No risk. \$25.00 remuneration. Call Dr. J. Dancy, Montreal General Hospital, 937-6011, ext. 753.

389 - MUSICIANS WANTED

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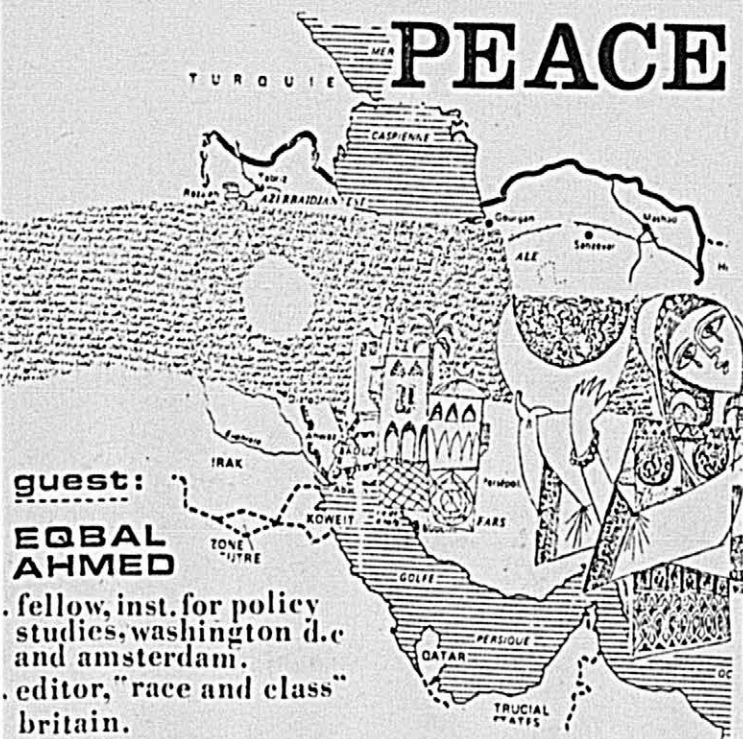
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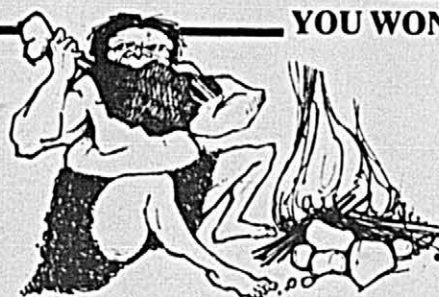
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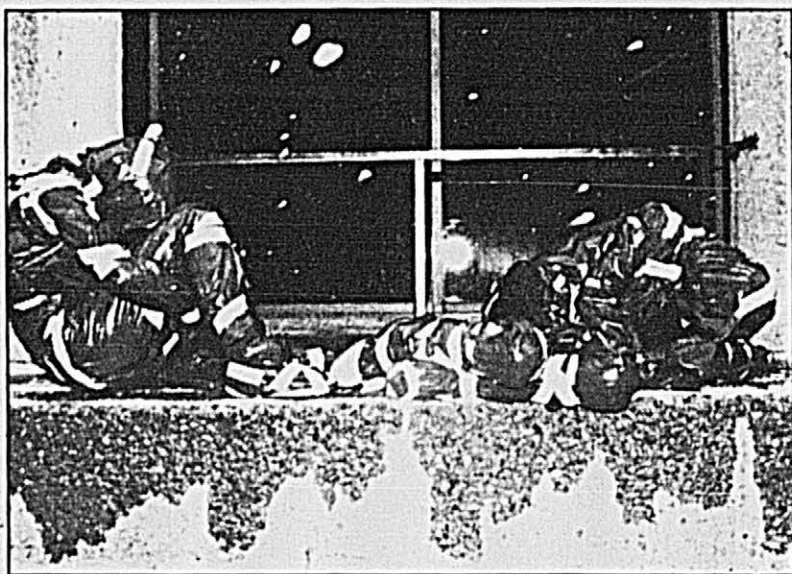
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Last Tango

Tracy Swanson

Conformism, tradition: Arthur wants to be a doctor — the tango begins. The tango, the racy dance of the twenties, represents the bohemian artistic thought of a middle-aged couple living in the past. Their son Arthur rebels against his non-conformist family by, well, conforming.

The play, *Tango*, by Slawmir Mrozek disguises the subtle and significant movements of the dance with absurd

comedy. The first act opens upon an apartment cluttered with relics of the past and symbols of the bohemian lifestyles of the family. Grandmother Eugenia, senile and a bit racy; Uncle Eugene, mop-topped and confused; and the casual and virile butler (yes, there is even a butler element in this one), are playing with an oversized deck of cards and making up rhymes to match their throw. In walks Arthur — upright,

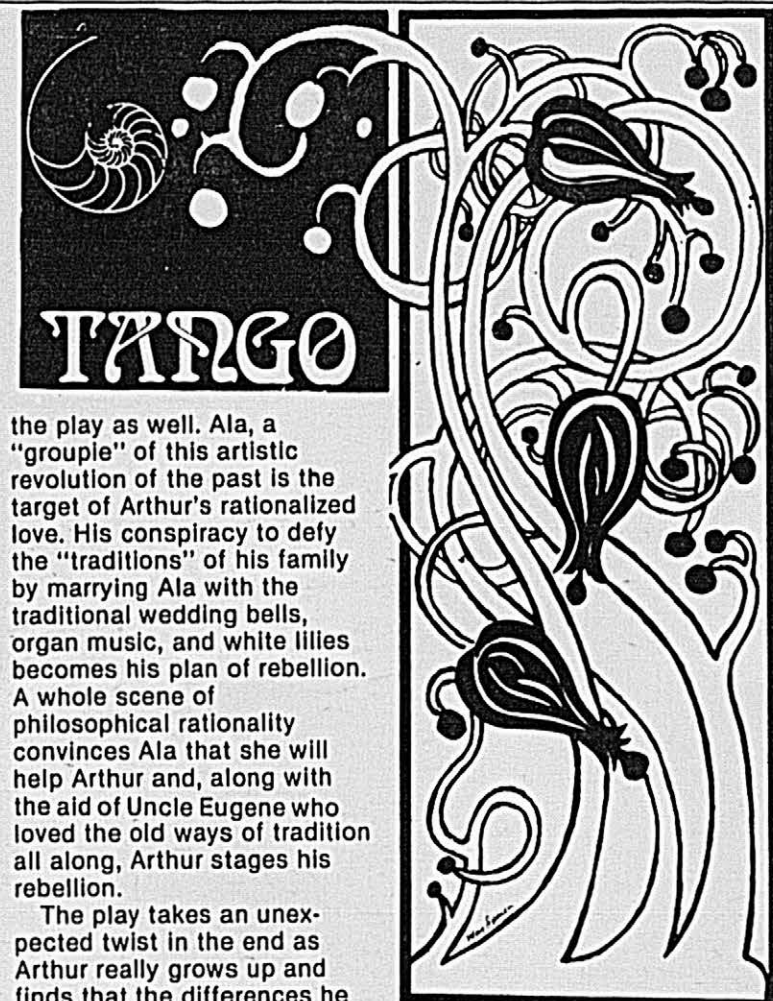
impeccably dressed, interminably straight looking in wire-rimmed glasses, and carrying a medical textbook.

The incessant card chatter is broken as Arthur lets out a howl of rage at the sight of butler Eddie's hand creeping up grandma's willing leg. The cry is one of a frustrated animal defying the "bedlam of anarchy and chaos around them." Eugene wears a bird cage over his head and grandma lies on dead grandpa's catafalque in death position to "contemplate eternity." The element of absurdity is predominantly visible here.

Arthur is rational. His mom and grandmother are having an affair with the virile butler. His father conducts "experiments" of art to find the "real" meaning of life. Arthur is surrounded by lunatics, or so he thinks. The "revolution" has passed and they don't realize it, or they refuse to. Art, at least the independence of it through freedom of movement and choice, holds no bounds over life.

Stormil, Arthur's father, storms onto the stage, his hair flying and his silk bathrobe the epitome and the symbol of his free life. He's "full of wind" and passionate words as he and Arthur's mother stage an eloquent piece of the past. Arthur is mortified and disgraced to the point of crying into his mother's lap. Grandma and Eddie play their absurd card game on the catafalque in the background all the while.

There is a love interest in



the play as well. Ala, a "groupie" of this artistic revolution of the past is the target of Arthur's rationalized love. His conspiracy to defy the "traditions" of his family by marrying Ala with the traditional wedding bells, organ music, and white lilies becomes his plan of rebellion. A whole scene of philosophical rationality convinces Ala that she will help Arthur and, along with the aid of Uncle Eugene who loved the old ways of tradition all along, Arthur stages his rebellion.

The play takes an unexpected twist in the end as Arthur really grows up and finds that the differences he thought existed in the lifestyles of him and his parents are not really relevant to life after all. The culmination and glory of Arthur's revolt dissipates and then builds new power on his enlightenment. This final twist puts a kink in the flow and abnormality is back to normal, or is it? Fate is at work here.

The cast did a very good job, especially Josh Morris who played the character of Uncle Eugene. The character itself had no heavy dramatic scenes throw himself into but his acting presence seemed to fit the stage like a glove — a thoroughly enjoyable character.

This is not to say that the others weren't just as good in their preparation. Arthur, the principal character, had some long, drawn out philosophical lines and heavier dramatic scenes of the anguished and rebellious youth in which he exhibited no inhibitions in giving all his emotion to the audience.

The play itself stands out as an object of art deco: unique, offbeat and very classy. The title brings to mind the reminiscences of long cigarette holders, French philosophers, and a long chat over a cappuccino. It is totally enthralling and anyone who likes jazz, cafés, and freedom of art will absorb and enjoy the message of this play.

Linda Thompson and Dennis O'Sullivan



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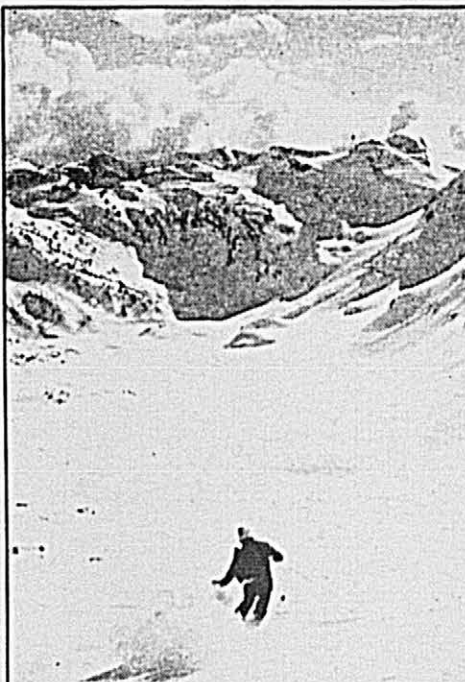


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Repertory Review

Jim Blackburn

Face it. You work too hard. You've become narrow minded and boring from too much studying. Levi-Strauss may be important, but he's not worth spending every night with. You're destroying your health. So get your ass away from your desk and into a movie theatre, where it belongs. Here's some films recommended to get you through until the end of classes.

CODE: MFS-McGill, Film Society (all showings in Leacock 132 except where specified.) Sev—Festival Seville. CV—Cinema V. CR—Cinema Repertoire. CADC—Conservatoire D'Art Cinematographique de Montreal (Concordia).

November 20: The MFS will not be showing *Attack of the Killer Tomatoes* tonight, but is trying to book it for next term. Instead, why not see *Pretty Baby* (CR 9:30) the controversial movie about a young girl growing up in a New Orleans brothel. It made Brooke Shields look like the second coming of Lillian Gish. Too bad she hasn't come close to matching her performance since then.

November 21: Humour, suspense and social comment are served up with lobotomy on the side tonight in the MFS showing of *One Flew Over the Cuckoo's Nest*. (7:00 and 9:30). Jack Nicholson stars.

November 22: R.W. Fassbinder finally made it into the bigtime in North America with his recent hit *The Marriage of Maria Braun* (MFS at 7:00 & 9:30 in FDAA). The spiritual emptiness of Germany's postwar reconstruction is paralleled in the life of one very successful woman. *Les Enfants du Paradis* (CV 9:15) is a simple but wonderfully sensitive story of love and ambition set in nineteenth century Paris. Directed by Jean Renoir.

November 23: Check out *The Velvet Vampire* (CACM 9:00). It's an unconventional horror flick about a love triangle in which one of the two women happens to be a vampire.

November 24: *Wuthering Heights*, from the novel by Emily Bronte, may be too romantic for some tastes, but excellent performances by Laurence Olivier and Merle Oberon, along with Greg Toland's rich cinematography, make this essential viewing for



Laurence Olivier

film buffs.

November 25: Both of the movies the Seville is showing tonight are milestones in the history of cinema, but beyond that they have nothing in common. Marlon Brando's masterful portrayal of Stanley Kowalski in *A Streetcar Named Desire* (7:00) is matched only by Vivien Leigh as Blanche Dubois. The steam of New Orleans oozes off the screen, into your popcorn. The decadence of Rome is the focus of *Fellini Satyricon*, the unique film experience which is simultaneously riveting and excruciatingly tedious. (9:30)

November 26: Neurosis, gloomy rooms, sex and murder — is it Hitchcock? No, it's Polanski, in one of his early features, *Repulsion* (MFS 7:00 & 9:30). Lina Wertmuller fans are advised to avoid *All Screwed Up*, her boring and inane idea of comedy (Sev 7:30).

November 28: *Giant* is a giant of a film—all 201 minutes of it. It's a little uneven, but what do you expect when the star, James Dean, died in the middle of shooting? Rock Hudson and Liz Taylor co-star (MFS 5:30 and 9:30)

November 29: Want to see a super film about super heroes who do super things, featuring super stars who got super salaries for looking super? *Superman* is your movie. (MFS 7:00 and 9:30).

George Cukor, who directed some of the more enduring sophisticated comedies of the thirties and forties, not to mention the fifties and sixties, serves up an all star cast in *Dinner at Eight* (CACM 9:00).



Hanna Schygulla

November 30: The Seville supports muscular dystrophy today by showing five Barbra Streisand Movies. *Funny Girl* (1:00), *What's Up Doc* (3:45), *The Owl and The Pussycat* (5:30), *The Way We Were* (7:15) and *A Star is Born* (9:30).

Those who are more concerned with their own health might prefer *Tillie's Punctured Romance* (CACM 7:00), which was Charlie Chaplin's first feature, or either of Peter Weir's big hits from Australia: *The Last Wave* and *Picnic at Hanging Rock* (CR 7:30 and 9:30).

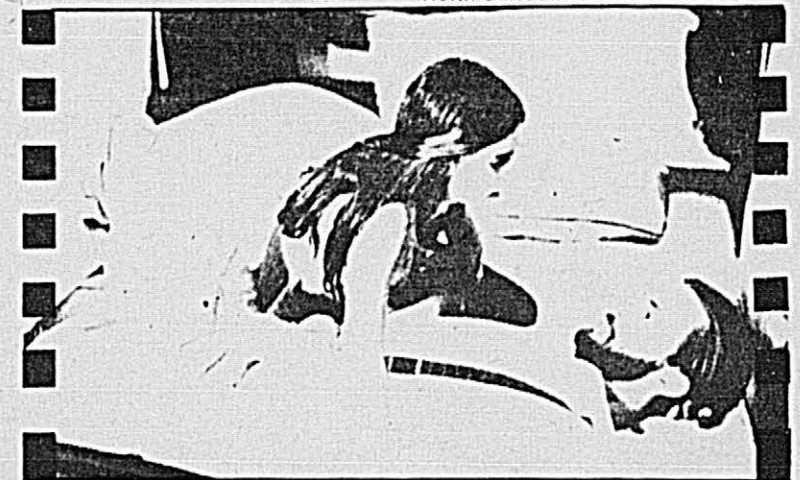
December 2: When was the last time you saw a western? If it's been a while, why not go see the ultimate horse opera? *Stagecoach* (CACM 8:30). It's directed by John Huston and stars — you guessed it — John Wayne.

December 3: Another George Cukor classic, *Holiday* (CACM 8:30) brings together Cary Grant and Katharine Hepburn, a combination he used again so effectively in *The Philadelphia Story*.

All the Wertmuller fans who ignored my advice last week and went to *All Screwed Up* can have their faith restored tonight when the Seville shows *Love and Anarchy* (7:30). Perhaps her most powerful film.

December 4: Before Mel Brooks started making dumb but enjoyable movies he made a brilliant and enjoyable movie: *The Producers* (Sev, 7:30).

Keith Carradine and Brooke Shields



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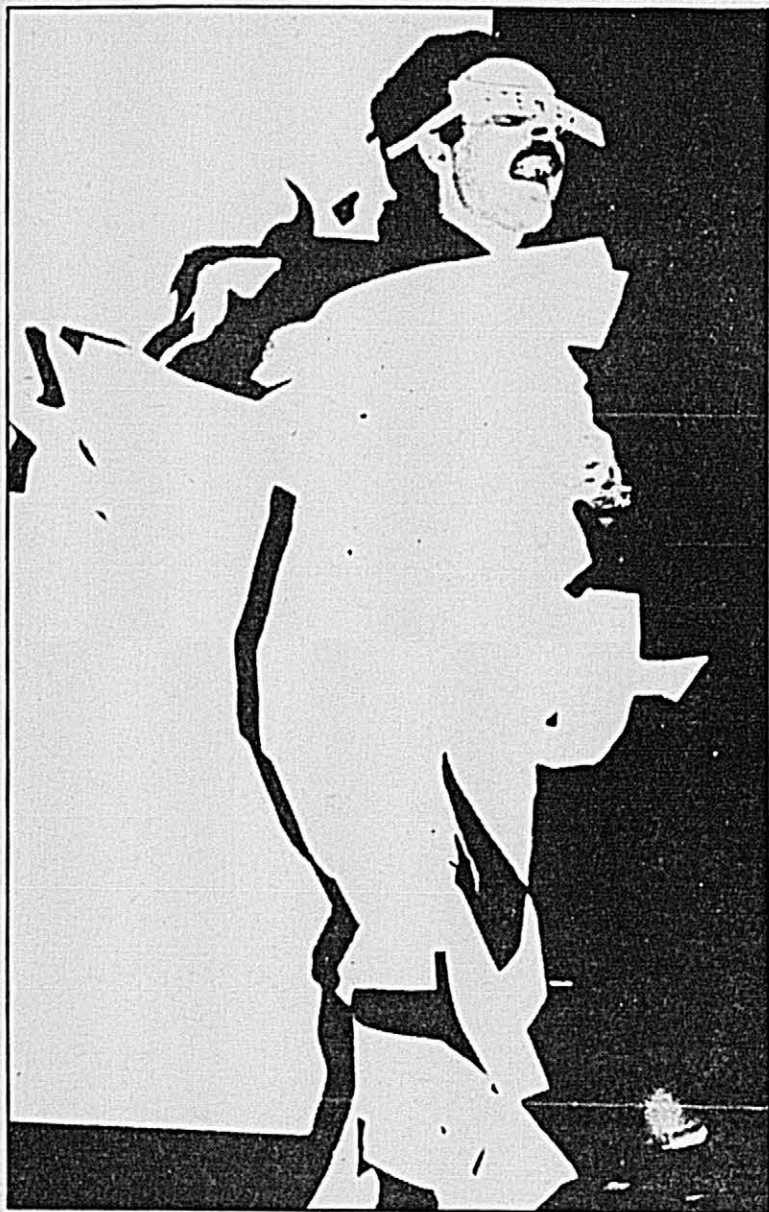
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United States Part II

A performance by Laurie Anderson
as witnessed by Rona Unrau

It wasn't a concert, it wasn't a film, it wasn't a play, it wasn't a poetry recital. It was a fusion of the above elements into one synthesized work; it was what a cross-section of Montrealeers including punks, gays, and your typical John Doe lined up for last Monday night: it was performance art.

Laurie Anderson, the tiny American who attracted the sellout crowd at the performance, is able to sing, play instruments, write, act and make films. Yet, she doesn't categorize herself as any of the above, but rather as a performance artist. Presently she is preparing the third part of a four-part work, *United States*. Part II of this was presented to her Montreal audience and revealed the aptness of her title "performance artist". It is a look at several aspects of American culture, which you know will be cynical as soon as the words to the first song *O Superman* are heard:

*Cause when love is gone there's always justice
And when justice is gone there's always force
And when force is gone there's always Mom*

The clenched fist is a predominant motif throughout the performance, appearing on a background screen in the above song and in the next piece, *Talkshow for Electric Dogs*, which wordlessly but effectively comments on politics through the use of film and music. A silhouette of an arm rolling up its shirt sleeve and forming a fist is superimposed on a map of Iran and Iraq, fading into 2 pairs of "talking hands" over a dinner plate which in turn changes into a ticking clock.

Politics is not the only issue criticized. In fact the entire program could be termed an attack on America with everything from war & technology to radio stations being derided. The very last piece, *Finnish Farmers*, fully summarizes this attack: images of the Statue of Liberty; an American flag tumbling around in a washing machine; and Laurie Anderson solemnly chanting over the din of discordant music: "Bread Basket/melting pot/let-down."

Despite the serious social messages, there are very entertaining moments in *United States*, these are achieved mainly through startling contrasts and heavy irony. The artist has created her own alphabet book in *Language is a Virus*, and in the midst of accusing words such as H-bomb, WW II, appears K-mart. The bizarre act of musically playing her head by attaching microphones to it and knocking them in various spots may have some obscure & deep meaning to it, but it is also simply funny.

An astonishing part of the performance is Laurie Anderson's singing. With the aid of electronic wizardry, she makes her voice literally electric. It resonates deeply, filling the room so that the unearthly sounds are felt as much as heard. Through the use of other apparatus, the speed of her voice is altered; a classical concerto and a windstorm emanate from her mouth.

This is in fact where Laurie Anderson has made a great mistake: in ridiculing the technology which has given her both the freedom and luxury to perform in a totally unique way. The United States can't be all that bad, if it produced artists like her.

Art for Art's Sake

Richard Wesley-James

Bill Beckly: *The George Washington Series*

April 22: slept in the George Washington Motor Lodge on the Pennsylvania turnpike

July 29: chopped down a cherry tree.

July 31: dressed as the famous Stuart portrait of Washington.

September 8: signed in the manner of George Washington.

Chris Burdlin:

Four artists fill a gallery with 12 inches of water. Four ladders stand in the water. The artists enter, climb the ladders and drop 110 volt live wires into the water. They remain on the ladders until 6:00 the next morning when an assistant cuts the power from outside. There are no spectators.

Chris Burdlin:

The artist has himself surgically nailed to a Volkswagen. The car leaves the garage and is driven down the freeway. The engine screams for the artist.

Anna Bananna:

Forty people tour the public monuments of San Francisco. All participants are dressed in variations of leopard skin.

Lisa Pane:

The artist cuts her arms with rose thorns. She claims that she bleeds for the sins of womankind.

Chris Burdlin:

The artist is locked in a two by three foot luggage locker for five days. There is a five gallon bottle of water in the locker above, an empty bottle below. It is part of his masters thesis.

Representing reality via a medium is no longer meaningful and the central idea behind their performances is material action using reality itself as a means of formal creation.

—Hermann Nitsch

Performance art discards all permanent mediums. There is no canvas to cover; no stone to carve. Instead, the art is in the process; creation is in the action rather than in the product itself.

It is a reactionary movement to art as an investment value controlled and stifled by museums and collectors.

Performance art probably has its roots in the "happenings" of the 1960s; a series of events pursued as a statement of the freedom of the individual. It was a part of that "do your own thing" mentality which we have come to associate with the period.

Performance art may encompass form, motion and sound. It can focus on beauty or revolve about the horrors of reality. It may have a deep political theme or it may simply be visually exciting. There can be a thousand spectators, only three or none at all.

Our free subjective interpretation of the performance remains but our manipulation of the artist and his creative processes no longer exists in this medium. The artist works independently of the pressures which may dictate his style.

However, the beauty of performance art is that it has no physical permanency. It cannot be hung or displayed because it is a transient statement. Many performances are now recorded by video or photographic means. The art of documentation is a legitimate medium but cannot in itself qualify as a piece of performance art. Once on film the piece becomes a museum specimen left for re-evaluation by countless spectators who did not share the experience in its true form at all.

Documentation is only a representation of the action and thus it must be set apart from true performance art.

Performance art may have close ties to dance or film but this is not always the case. It often combines numerous media but its execution and presentation often go beyond the simple classical forms of ballet or film. Abstractions can be complex and the messages can be hidden deep within the artist. It can be highly personal.

It is an evolution of theoretical and visual thought. Those who work in the performance art medium are giving art back to the people. Perhaps not as a painting or a piece of sculpture but rather as a stimulation of our own creative instincts. They are proving to the world that the artist's freedom, sensitivity and integrity of imaginative interpretation have not been sacrificed by the pure economic aspects of survival.

Not so long ago there was spectacular publicity for "silent concert" by an unknown pianist. On the announced day of the concert hall was full. The virtuoso of silence sat in front of the piano and seemed to play, but the strings had all been taken out, and no sound was produced by the hammers. The listeners looked out of the corners of their eyes at their neighbors...But their neighbors were impassive so they kept their puzzlement to themselves. After two hours of silence the pianist got up and bowed and, amid loud applause, the concert came to an end.

André Maurois

the Other

Performance by Stuart Brisley

Directed by Richard Wesley-James

The Other was a twenty-five hour marathon which took place in a Quest from 8:00 pm on November 12 until 9:00 pm on November 13. The room. There are two areas in which to sit. Each is composed of black string facing into opposite corners of the room. A slide angle distorting the images. The slides are a rather bizarre un chained to a set of monkey bars.

Unknown to me. He is famous for his violent and rather horrific action. I am expecting big things.

front of a large audience. Mr. Brisley begins his performance by out which his work shall revolve.

The one is the curator, the collector of history. At the other end of the event which the "one" shall collect by means of tape-

ch the curator has already collected. The distortion of the vision of reality which must occur when any event is caught on film. The corners are an attempt to distort the space. The string either as a single entity.

are told. The audience is invited to speak but no one does. a meditation exercise. Silence.

nt, from the shadows of the "other" end of the room a voice pleads

once again all is still.

ou can get out." Silence again.

er of people leave angrily. A few more realize that the artist is doing the room and ignoring his audience. They arrive at the other side of of chalk on the floor.

ely exclaiming. I'm rather angry too. My time is precious, I should st of his time sitting on his ass vegetating. The audience is the only

an consider himself an artist? An intellectual?

forced by a raspy primal scream. But again, that interminable

n. He stands very still, then falls to the ground. He stands, he falls.

tic about all this. I'm confused.

and says, "Oh! I really like the way he fell, kind of sideways." Come

is falling off his chair over and over again. It's painful to watch. Not tch a man draw chalk circles and fall off his chair. I can't help but

D asks the artist if we can talk to him now. We're given permission on, "Does that really hurt?" "Yes it does." I am told. "Will you do it will ever believe me. Not only did he personally fall off his chair for try behind it all.

the artist wears off. The audience is significantly smaller.

about another of the artist's recent works in which he dug up the e-made bunker for over a week. Afterwards the gallery had to re-

l says to me, "Ultimate freedom of the artist within his space." My edom is a figment of the imaginations of the proletariat.

ce because when he is the "other" he has no conscious concept of making me rather angry. If silence were really golden I would be a re performance art. It is certainly demanding of one's patience. esque. I see circles and lots of blood. I recognize them as ces. I especially appreciate the drowned body in a bath-tub of

as the "one" has resumed. He is explained the contrasting figures the front row discusses the "banality of the one versus the free

continued on page 10



Laurie Anderson

Wearable Art

Pop art is advertising art
advertising itself as art that hates
advertising

Harold Rosenberg



Gino Apponi

That fine line between the framed oils and pastels we commonly refer to as "classical art" and those somewhat more dubious works known simply as "clothes" has been crossed many times over in an effort to reach a more popular culture.

The early mythological paintings by the likes of Bronzino, Ingres, Von Aachen and Bouguereau are replete with cellulite ridden deities rawly exhibiting that piece of work that is man — "beauty of the world and paragon of animals." These are a visual representation of man's first costume.

Others, like Holbein's *The Ambassadors* and Reynolds' *Graces Decorating Hymen*, highlight flowing satins and gold embroidered velvets cum *objets d'art* that the painting's subjects are wearing over the subjects themselves.

Reynolds' artistic license drives his scene even one step further until the clothes serve to create a participatory scene involving the Graces, the garland of flowers they are lacing Hymen with, Hymen herself and we the viewers.

"The whole scene functions like a garment held out for the

spectator to put his arms into and wear," writes John Berger in *Ways of Seeing*.

Having taken these into account, *Le Centre des Arts Visuelles* has taken it upon itself to fuse the two disciplines of art and fashion in a more concrete and popular form. The result is a limited exhibition of jewelry and patterned textiles sewn up under the label of "Wearable Art" and tagged as an attempt to promote art in relation to the human body.

Never is mention made of signature denims; never is mention made of tattoo art.

Instead, the exhibit, in keeping with art's definition as a subconscious madness released through sane means, focuses on several bizarre articles of clothing which, despite their intended uses, seem as wearable as Thomas Moore's hair shirt.

Montrealer Diane Taylor displays a kinky and somewhat interesting stone and leather armor with matching helmet and piercing unical breasts obviously for those nights when Frederick's of Hollywood isn't enough.

Not to be outdone, Pat Hickman first exhibits a tasteful airy pastiche of newsprint,

sausage casings and gut cord only to finally complement it with tacky multi-colored pieces of sponge tied in star-shapes and dangled at strategic angularities.

New York artist Tamiko Kawata Ferguson is the only one to successfully marry the physical condition and art in his subtle statement on human vanity and greed — a shimmering and elegant necklace which, upon closer look, is seen to be an intricate series of hundreds of interconnected simple silver safety pins.

Other works on display dabble further into the spectrum of material media including wool, cotton and polyester. One piece, a gruesome theatrical mask with looping horns, boasts a list of ingredients which includes nylon, mohair and purex.

Fortunately, more recent forays into the fashion arts by the boys in New York, Paris and London has done significantly more to redefine art's parameters in the garment trade. *Le Centre des Arts Visuelles*, however, tells us nothing new.

Calvin Klein would not be proud.

Lunchtime Sounds

Kathy Salamon
McGill is now offering "a more pleasant way to eat lunch." A new series of lunchtime concerts in Players' Theatre is going to start next Wednesday, the 26th at 1:00 and Thursday, the 27th at 1:30.

The program for these concerts will include some jazz, a piano duet, some stage opera, a classical guitarist,

and other performing musicians, and will be different on each day.

The series, co-sponsored by the Music Undergraduate Society, Players' Theatre, the Program Board, and the Students' Society, will include six other concerts to be held in the second term.

"The programs will be varied enough to satisfy all different

tastes," said series organizer Liz Norman. "Next term we're going to have the McGill Jazz Band, singers, flutists, music from all different periods — everything! It's a real potpourri."

Norman emphasized that the series is a good opportunity for interaction between the Music Faculty and the rest of McGill. "Too often music students are isolated within the Faculty," said Norman. "It's a great opportunity for music students to get out of the music building and perform."

"It's also a great way for non-music students to get exposed to many different kinds of music," said Norman. "Maybe they'll find they like a certain kind of music and even end up coming to a concert in the music building."

Norman added that the lunchtime concerts are "music with no strings attached."

"They will be very casual," she said. "Students can go in eat their lunch, relax, and enjoy the music. It's a very palatable way to listen to classical music."

"Who knows?" she added, "It may show some students

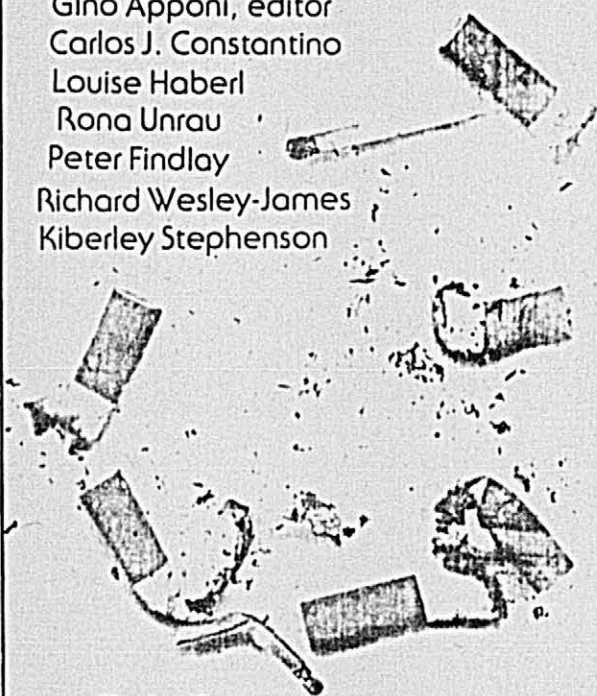
there's more to music than listening to punk rock in Gertrude's."

Any questions concerning

the concerts can be directed to the Music Undergraduate Society at 392-4367 or Players' Theatre at 392-8989.

Weekly Performance Artists:

Gino Apponi, editor
Carlos J. Constantino
Louise Haberl
Rona Unrau
Peter Findlay
Richard Wesley-James
Kiberley Stephenson



Kathy Galarneau (Happy Birthday)
cover photos by Carl Heine

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MEDICINE (incl. Nursing and P & O.T.) LOCATION OF POLLS

- Advance Polls** — November 25 — 10 am to 4 pm
— McIntyre Medical Sciences Bldg.
— Strathcona Anatomy and Dentistry Bldg.
- General Polls** — November 26 — 10 am to 4 pm
— McIntyre Medical Sciences Bldg.
— Strathcona Anatomy and Dentistry Bldg.
— Lyman-Duff Bldg.
— Wilson Hall

REFERENDUM

(times same as above)

- Advance Polls** — Union Bldg.
— Redpath Library
— McIntyre Bldg.
— Strathcona Anatomy and Dentistry Bldg.
- General Polls** — Arts Bldg.
— Leacock Bldg.
— Union Bldg.
— Redpath Library
— McConnell Engineering
— Bronfman Bldg.
— McIntyre Medical
— Strathcona Music
— Strathcona Anatomy and Dentistry Bldg.
— Burnside Hall
— Stewart Bldg.
(Northblock)
— Chancellor Day Hall
— Wilson Hall
— Birks Bldg.

Under no circumstances will students be allowed to vote without an I.D. card.

Peter MacArthur, C.R.O.



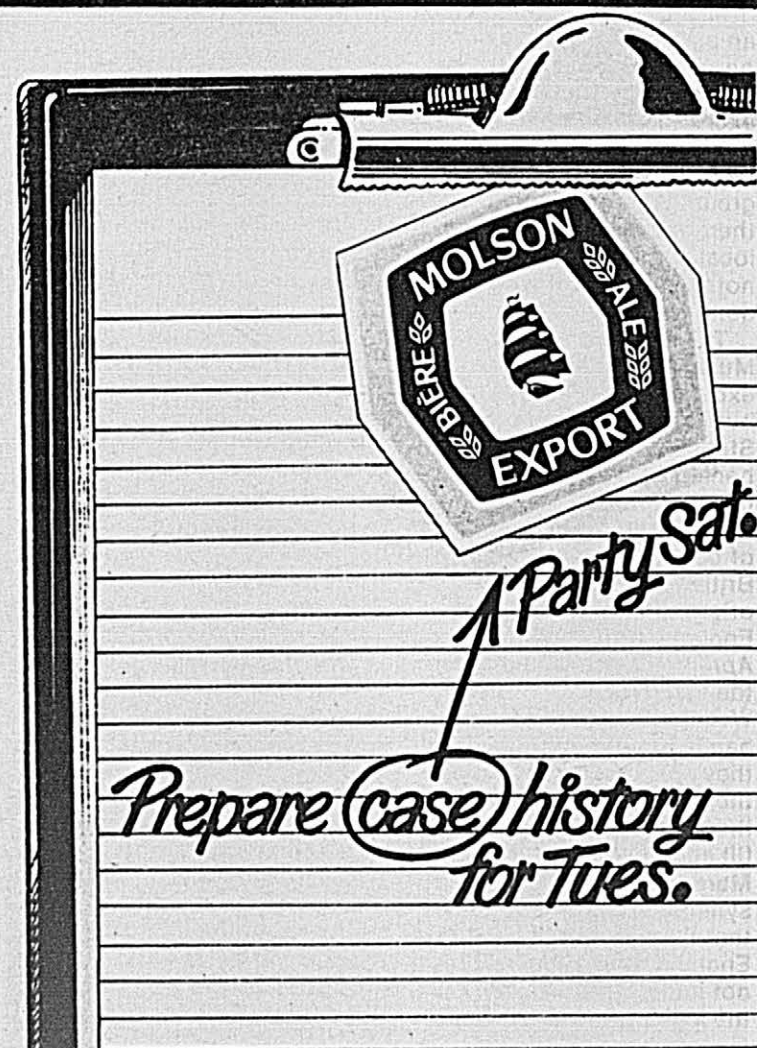
The McGill Film Society Presents

Friday, November 21st

"ONE FLEW OVER THE CUCKOO'S NEST"
7:00 & 9:30 PM Leacock 132 \$1.25

Saturday, November 22nd

"THE MARRIAGE OF MARIA BRAUN"
7:00 & 9:30 PM FDA Auditorium \$1.50



Snubbing British Bands

Howard Druckman

Jean Daoust, manager of Le Club Montréal, has been having trouble booking British bands. Last week, in an interview with *The Weekly*, he discussed his problems.

His claim was that the decision to block the entry of British bands to Le Club was taken by one person, Erika Marcus, the executive assistant to the president of the Montreal Musicians' Guild.

Erika Marcus is a strong, confident loud, and rhetorical executive, who ardently defended the union's point of view while showing great sympathy and compassion for the plight of local musicians. Throughout our conversation, she continually bangs her hands down on the table to emphasize the italics in her voice.

Weekly: Why are foreign bands having a lot of trouble getting bookings in Montreal?

Marcus: Most of the groups trying to come in here are British groups on tour through the United States and Canada to promote records. They are usually being paid under the minimum scale of the guild and it's unfair competition to our Canadian musicians. Second of all, they're trying to perform in commercial clubs here, when in England (and in France) Canadian musicians are not allowed to perform in commercial clubs.

Weekly: When I talked with Mr. Daoust, he informed me that *April Wine*, *Martha and the Muffins*, and *Nash the Slash* had indeed played clubs in England in past years.

Marcus: The only groups that have performed in the past in England, I would suppose, would be on an exchange basis. That is, they were lucky enough to get an exchange — and you can count them on one hand.

Mr. Donald K. Donald made an agreement with us because he wants to produce British groups at Le Club. In exchange, he agreed that any time there is a British group at Le Club, there will be a local group hired at the same time thereby creating jobs for our local musicians. We have nothing against it when it's done that way.

The American Federation of Musicians (AFM) has an exchange program with Britain but it applies only in the States. We've never had the benefit of it. So Mr. Donald has guaranteed us that there will be man for man matching of our musicians against British bands, and exchanges of groups from Canada to England, as was the case with *April Wine*. We would approve the same for Mr. Daoust.

Weekly: There are so many bands around in England that they can't even keep all of them working. Whereas here, they are not enough bands to fill all the clubs all the time.

Marcus: Firstly, I am not sympathetic to the problem that English bands have in England, that's their problem, not mine. Or rather, not ours, the MMG's. We do have many

groups, and we could have more, if there were possibilities available to those groups. You might think that we have a limited amount of groups. Sure, if you want to talk about the ones that are known. But I'm sure we have many that are unknown that have no opportunity of playing anywhere and would be very happy to tour, if the government, together with the impresarios, were working on that. This is what we want to push the issue to.

Weekly: *Split Enz* and *Ultravox* were turned away at the border. Legally, how was that accomplished?

Marcus: We are consulted by the Immigration Department every time there is a group that wants to come to perform in a commercial place. If it's a theatrical place, like PdA or the Forum, the government will not consult us because it's "art for art", that's what they call it. But if it's a commercial place it becomes competition for our musicians, so then they will consult us to make sure that they're paid properly, etc.

But there is also another part of the law that says that we are permitted to see a copy of the contract. Now, for one of the groups you mentioned, I can't remember which, we had not received any contracts. Now if we don't have a contract here to insure that the conditions and scales are in agreement with the guild's scales etc., there's no way we're going to call the Immigration department to tell them "Okay, let them come through the border."

Weekly: What's your reaction to the *Billboard* article of November 8th ("Dispute Keeps Acts From Montreal Clubs") which states that the AFM refuses to recognize Frontier Booking International (FBI), through which local promoters book British bands, because they have yet to be issued an authorization number?

Marcus: Let's say you've just arrived in Canada as a tourist and you've made an application with the government to become an immigrant. Pending the day that you will become an immigrant, you are *not* an immigrant! Now this is what they're trying to tell us, that they've made an application and they have not received a number, so if they haven't received a number, they are *not* signatories! It's that simple!

The other matter of accepting bands on the basis of whether they're known or not, there's more to it than what's in the article. If you were to tell us that you had *The Beatles* coming in, we might take them into consideration. The Guild is flexible in such cases. The groups that are promoting records, however, are not paid anything while they tour. It's the recording company that pays the costs and the musicians are being paid peanuts! This is against our

bylaws. A musician must be paid minimum scale when he performs.

They are just trying to sell their stuff on our market. All they want is our dollars and they're not offering us anything, let's face it! We're doing *them* a favor. When we see reciprocal exchange with those countries, then by all means we're going to open the borders.

We're not just doing it to make sure that members of the guild are protected, we're trying to protect the entire market of musicians throughout the city.

Redolfo Masella, Vice president of the Musician's Guild, has been sitting in on the interview.

Masella: A few times you've mentioned that these people are not getting paid the right scales when they come in and perform. I would go further than that, I would say that these people promoting their recordings are not getting paid at all. Because the money they're getting when they're here, and even the expenses incurred when touring, is all deducted from the royalties that are being given to them.

Any salary they get, regardless of how small or big, it's towards royalties of recordings to be sold. Which means they're working for completely free. They don't get a salary and royalties, the salary they get is deducted from royalties to be paid to them every six months, or every year, whatever. These people don't get a salary! They get an advance based on future royalties. If the recording doesn't sell well, and royalties don't pile up enough, then *they* owe money to the recording company.

What they're getting paid is based on the profit the company is going to make over the next six months or a



Snubbing Back

year from their recordings. They are always being paid below minimum scale! What's even more wrong in their

situation is that it is an advance, and not a salary. For working in commercial places. **Marcus:** Also, when there is an agent involved we ask to see his percentage of commission on the contract. Let's say, for example, a certain gig pays \$200, the minimum scale. If the agent is going to take between 10 and 25 percent commission and deduct that from the salary, then the musician *is*, in fact, working under scale.

That's the reason the agents don't like us. We're not allowing them to make such a large margin of profit off of the musicians. We're not here to be their partners but to ensure that our members

make a decent living.

Mr. Daoust has been saying that he would have to close his place if we're not a little more lenient. He has a market as wide as Canada and the U.S. to find groups. He can't find enough groups in all of North America? Only in England? I don't believe it. **Weekly:** The young, the most important, valuable, involved music these days is coming out of England, not North America. It's important to them that they see it. It's also important that our own local musicians get to see what's new and fresh.

Marcus: We've also proven here in Canada that we have good musicians who've been become big names. Only when they do become big names and move to the States do our young people get interested in them.

Lionheart Kicks Again

Robert M. Schertzer

The brand new Kate Bush creation, *Never for Ever*, combines haunting feelings and ones of pure beauty with clean production to make it among the best albums of the year. On it is an interesting variety of sounds. The vocals are out of phase to make the dreamy and haunting.

Specifically, in "Blow Away," Kate's vocals, enhanced by the orchestration, sound like the autumn wind blowing across your face. She tells of "people who nearly died, but survived," the late greats of rock music.

She shows a passion for ancient civilizations in "Egypt," a song that ends with a frenzy of music that coincides with the destruction of the old civilization. She is implying the fate of our society.

"Violin," the hardest rocking song that Kate Bush has ever recorded, makes the violin send shivers up your spine. Her frantic voice, the accelerated violin sounds, and an electric guitar gone wild all help to achieve the total effect.

The idea of the innocence of a baby is destroyed in "The Infant Kiss" by referring to the baby's inevitable change to a man.

*There's a man behind those eyes,
I catch him when I'm bending.
Ooh, how he frightens me,
When they whisper privately.*

The ambient music in the background exemplifies the inevitable drift to loss of innocence.

In "Breathing," you have to

fight to breathe as the nuclear age creeps up on you. Kate makes your heart pound as your mind is set to thinking of all that you must accomplish before your life is over.

*What are we going to do
without
Ooh, please, let me breathe
Quick, breathe in deep,
Leave us something to
breathe,
Ooh, Life —
Breathing.*

Other songs on the album cover the gamut of topics from the faithfulness of a husband on through an army boy's first encounter with war. All songs, however, exhibit the entire band's excellent performance abilities and Kate Bush's talent as lead vocalist, pianist, synthesizer and harmonizer, co-producer and writer.

Performance Art continued

figural conception of the other." What does banal mean anyway? Is it anything like anal?

The "one" is the social artist. He is in control. The "other" is intuitive, he has more feeling. His actions are explorative of the human scale as indicated by the chalk circles all of which are drawn by the radius of the artist's arm.

I listen but I don't believe what I am hearing. Is this art?

22:00 pm The curator is collecting a history but we must remember that like the slides it is distorted by the prejudices of the "one."

I'm so bored that I get up and examine the chalk circles. I desperately search for some kind of symbolism but it eludes me.

22:15 pm: "I don't believe in charging money for my performances." Someone asks him if he is being paid. He is. As a matter of fact, the artist, who is a professor of fine arts at University College in London, also had his flight paid for by the British government. Even the Queen knows real art when she sees it. I find it all a little hard to believe.

22:30 pm: I give up, frustrated by contradictions and bored by the ramblings of the pseudo-intellectuals in the crowd. It brings to mind a favorite quote of mine: "Profound pretentious people pose painful and peculiar problems." I leave quietly.

November 13, 10:51 am: When I arrive the next day, I am the only spectator. Stuart Brisley sits on his chair quietly, banana peels carefully arranged about the space. The chairs are still tied together but the rows have been pushed about into curving lines. Many of the chairs have fallen over. Perhaps the audience got violent last night after I left.

I am given personal attention. Stuart and I talk over coffee. The "one" has now the official title of the "curator of past events and the guardian of mental health." The "one" is the comfort in the chaos for, without the history which he collects, reality is unstable. By ordering the chaotic action of the "other", the "one" keeps his sanity, for insanity is merely an inability to deal with disorder.

12:47 pm: It was a fascinating conversation. This man is really serious about what he does. I may not understand it but I certainly admire his individuality. When I left Mr. Brisley was sitting on his wooden chair with the banana peels scattered about him.

16:48: I told my friends at school about this bizarre performance and the two of them walked down to the gallery to see for themselves. When I met them on the street they were amazed. "It's pretty boring isn't it?" "We couldn't figure out where the art was. We finally found it though, some guy rolling around on the floor drawing circles of chalk."

16:58 pm: When I arrive, I am not alone. People come in, look about, decide that nothing much is happening and leave. A blonde woman sits in front of Stuart Brisley. She is feeding him bananas and Kiwi fruits and listening intently to what he has to say.

I am intensely disappointed by the performance. The contrast of the "one" and the "other" remained conceptual for the artist and seemed to completely avoid the creation of events for the curator to record in favour of conversation with his audience. There was no energy and nothing to see. But my time was not wasted. My imagination was expanded and my cultural awareness elevated.

17:05 pm: I couldn't take it anymore. As an art form this performance was beyond me.

Staff Meeting Today at 3:00 All Weekly staffers must show. Important.

Logo contest

Are there really no artists in the McGill community? The Daily is holding a contest for the design of its front page logo. The winner receives \$25 and will have his/her logo used next semester. Contest closes at the end of November. Bring your submission down to B03 of the Union.

McGill Residences January Admissions

Applications now being accepted for January admissions. For further information please contact the

Residence Secretary
Bishop Mountain Hall
392-4265

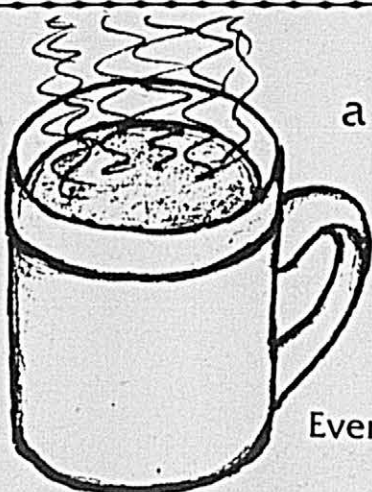


CUSO

ORGANIZE or STARVE

The history of the South African Congress of Trade Unions, by Luckhardt and Wall (1980) is available from CUSO, 4824 Côte des Neiges, Montréal H3V 1G4 (514) 735-4561

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Rum flavoured.
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Crack a pack of Colts along with the beer.

Letters

We have our own campus hacks

To the Daily:

I am an American student who is "offended" by your coverage or lack of it in regards to the American presidential election.

At no time did this paper print the views of the three major candidates. All that has been presented are attacks or slurs against President-elect Reagan. Why not give the Reagan supporter equal time? Also, all of you who are upset by the results of the election, who did you want to win and did you even vote?

I am tired of all the "cute" articles that have appeared in this paper. I didn't realize the Daily was competing with the *National Enquirer* in the category of sensationalism. You are branding the man before he even takes office. Apparently, the "many" Americans here (I believe 12 were interviewed) aren't clear on Reagan's stand on the subject of SALT II and the draft. That seems to be their major worry, so at this time I would like to show the views of the three candidates. My reliable source is a political supplement from the *Concord Monitor* (a United States newspaper) that was prepared by the Associated Press.

On the topic of SALT II

Carter negotiated and signed the treaty and strongly urged Senate ratification. On January 3, he requested a delay in Senate action because of Soviet intervention in Afghanistan. He still supports ratification.

Anderson supports SALT II.

Reagan says, as president, he would withdraw the treaty. He urges a buildup in US military strength and renegotiation with the Soviets.

In the television debate with Carter, Reagan declared SALT

II unconstitutional as it stands because the Soviets have the advantage.

On the topic of the draft

Carter supports registration of both men and women aged 19 and 20 for possible military service.

Anderson opposes draft registration.

Reagan opposes draft registration.

A man that opposes draft registration and wants the renegotiation of SALT II so America will be equal with the Soviets does not sound like a man gearing for war. Reagan wants the United States to remain as powerful as the Soviets to guarantee the rest of the free world protection from Communism. It is also obvious that the majority of Americans that voted feel this way. It's perfectly clear that they didn't want a wimp in office for the next four years.

My advice to my fellow Americans at McGill is to give the guy a chance. For those of you who had to register for the draft, remember whose idea it was. It's possible that under the next administration you might get out of it. My advice to the Daily, next time you have a controversial subject to report on give both sides equal time. It will save the staff a lot of trouble and embarrassment.

D. Nolin

U1 Political Science

Our man Flint didn't bomb

To the Daily:

I must take exception to Mr. Whitney's letter on Northern Ireland which appeared in the Nov. 19th edition of the McGill Daily. I do not know the extent of Mr. Whitney's knowledge of the history of the Irish republican movement and its multisecular resistance to British colonial rule. But I do know that he is completely misinformed about the roots of the situation and that he seems to have accepted the distorted

propaganda of the British military authorities and their right-wing Protestant friends in Ulster.

People do not revolt against foreign domination because they are bored on Saturday night, neither do they take up arms and become what you erroneously call "terrorists" for the sake of making headlines in the Sunday morning newspapers.

Mr. Whitney forgets that Ulster lives under permanent military rule with restrictions on civil liberties much more stringent than what we had to endure here in October of 1970. In fact the Irish (in the South until the early '20s, in the North up to this very day) have suffered under a semi-dictatorial "War Measures Act" for some six centuries or more of Protestant oppression, political, military and especially economic.

I recommend that Mr. Whitney turn to the 1971 report of the European Human Rights Commission and to the Amnesty International Annual Report of 1978 and find out about the subhuman and degrading conditions of detention that are not in the least self-imposed. The use of psychological intimidation and physical torture in British prison camps to extort "confessions" is well documented.

In comparing Quebec of 1970 with Ulster, Mr. Whitney makes the incredible statement: "had such strong measures been applied in Ireland from the beginning the IRA would not exist today (the IRA was and is the primary organ of destruction)".

Well, Mr. Whitney, the Brits have been applying those methods for a longer period of time than Canada has been inhabited by the European settlers; that includes shooting peaceful civil rights demonstrators (the Bloody Sunday massacre in Londonderry in 1972), "interrogating" suspects under state-of-siege type

conditions (the denial of the right to contact legal counsel, being held without habeas corpus or charge, etc.), not to speak of liquidating villages wholesale through starvation, assassination and deportation in previous centuries. It hasn't worked: the Irish continue to resist, the Brits know it, the Irish know it.

The Brits have massacred more Irish Catholics and for a longer time than the IRA has been in existence, but of course killing 13-year-old kids is OK, since it is all in the line of duty of suppressing "crime" (in Northern Ireland it is almost as if being born in a working class Catholic ghetto is tantamount to a criminal offense). And it is this presence of a foreign occupying force, supposedly to ensure "peace and order" — at least the Brits don't have the audacity to talk of "good government", like Trudeau did in 1970 — that is the main escalatory factor in the increasing cycle of violence that pollutes the political atmosphere of Ulster.

In these historical circumstances the Irish Republican Army and the Irish National Liberation Army (which are linked to political organizations) are nothing else if not the legitimate answer to systemic violence forced upon a recalcitrant population. These mass-supported republican organizations are the response of a subjugated group requesting the right to determine its political future without guns pointing down at it. The real terrorists are Margaret Thatcher and the British troops.

As for your attack against Richard Flint, the author of the article which so offended your sensibilities, I am fully confident that he has an adequate knowledge of Ireland. First, he is recently arrived from Britain and well acquainted with the problem of British-Irish relations, judging from conversations I have had a chance to have with him; second of all he is a member of the Comité Québec-Irlande, whose documents I suggest Mr. Whitney read. So I feel Richard Flint is perfectly qualified to express his position on the reality of British colonialism in Ulster. I'm not too sure about Mr. Whitney.

In solidarity with the prisoners of Long Kesh prison camp,

Michel Sheppard
U-2 PolSci

Uninspired, uninformed on purpose of Hyde

To the Daily:

I have just finished reading your Hyde Park commentary on the U.S. election and find it the most uninspired uninformed piece of political journalism I have ever seen. Editorially, the Daily staff have hit an all time new low.

Iain A. Todd

P.S. And since when has Jacob Javits been a Democrat?

Editor's note: Hyde Park is an open forum open to all members of the McGill community. The opinions expressed are those of the author(s) and not necessarily those of the Daily staff.

ANEQ occupation...

continued from page 1

a split between the two province-wide organizations, but said that each had different conceptions of the best methods of achieving results from the government.

"It is not clear to RAEU that the occupation helped Héroux," Blaisel said.

"But if we never occupied, we'd never have achieved this meeting."

Blaisel, one of the ANEQ representatives who will be negotiating with the government, said ANEQ would consult with RAEU on the issues during negotiations.

"The student movement is united," Blaisel said.

"Objectively, we know that we have to be united."

Syosset High takes trophy in debating tourney

by Brian Topp

Class struggle is not imminent. But at least it's true that religion is the opium of the people.

These and other startling conclusions emerged from a high school debating tournament at McGill this past weekend, which drew contestants from across the country and from the United States.

Eighty-eight students from 27 high schools competed during the two-day event, sponsored by the Debating Union.

Other topics grappled with included a resolution declaring that economic growth destroys traditional values, another to the effect that children should be seen and not heard, and a third calling for the abolition of private schools.

When it was all over Syosset High School, New York State, emerged victorious, having defeated Lakefield College, Ontario, in the final round of the tournament.

"Lakefield seemed awed by the size of the audience," said John Rankin, DU chairperson of debates.

The high school debating tournament is an annual event.

Today

Psi Upsilon

Tired of studying for finals? Then come to the Hangover Pub Nite and enjoy good music, good beer and backgammon games. From 9:00 pm at 510 Pine Ave. (across from the Gym).

The Arab Students' Association and the ISA

present "The War in the Gulf and Middle-East Peace." Guest speaker: Egbal Ahmed, Fellow, the Institute for Policy Studies, Washington D.C. and Amsterdam. Leacock 26 at 7:30 pm.

Department of Anthropology

presents Ron Williamson, PhD Candidate in Anthropology, speaking on "The Kelly Site: A Glen Meyer 'Special Purpose' Site on the Caradoc Plain." At 4 pm in Leacock 720.

Centre for Northern Studies

Seminar on "Thaw Season Runoff Prediction in Nouveau-Québec" with Dr. Richard Wright, Department of Geography, McGill University. Room 24, Purvis Hall, 1020 Pine Ave. W.

Graduate School Application Workshop II.

Further information concerning the process of graduate school applications. A follow-up of the October 10 workshop, but everyone may attend. 12:00 noon - 2:00 pm, Room 203, Powell Student Services Bldg., 3637 Peel St.

Gay Men and Women of McGill

"Get out your handkerchiefs." Fun with fetishes, fantasies and other friendly frolics. Union 425, 7:30 pm.

Saints, Sages and Masters

A look at those key souls who throughout history have worked unceasingly to raise the consciousness of the planet. This will be presented tonight with slides by New Age Teachings in Union room 310 at 7:00 pm.

NDP/NPD McGill

Executive Meeting at 4:00 pm today in Union room 425/426. All must attend.

A.S.U.S.

Council meeting, 6 pm, Union room 425. Please attend.

Workers' Communist Party

The McGill Circle of the WCP is holding a book bazaar today in Union room 107-08 between 10:00 am and 4:00 pm. Second-hand and new books of all political tinges on History, Political Science, Economics, Literature, Philosophy and Sociology will be sold.

McGill Debating Union

Welcomes everyone to an exhibition debate tonight at 7:30 in the Molson Hall Common Room. McGill will debate a Queen's/Ottawa team on the topic: Resolved that the USA deserves Ronald Reagan. See you there!

Flick Canned

The McGill Film Society will not be showing *Attack of the Killer Tomatoes* tonight. Better luck next term. Early frost killed the crop.

Student Ombudsman

Bother by bureaucratic or academic hassles? See the student ombudsman in Union 414 from 12 to 1 pm or make an appointment with Peter MacArthur at 392-8922. Confidential service.

McGill English Department Drama Program

presents *Tango* by Slawomir Mrozek. Today through Saturday at 8 pm in Moyse Hall, Arts Building. The admission fee is \$3.00. Tickets are available at the Student Union Box Office, or at the door.

Art History

A discussion on how accurately art reflects the society that produced it will be held at 1:00 pm in room 220 of the Art History Department. Coffee & cookies will be served.

Friday

McGill Contemporary Dance Club

Keith's group will meet as usual at 4:20 pm in the usual place (Memorial Hall, Currie Gym) to do the usual. Unusual — bring your schedule for next semester ... matters of importance to be decided! We just may get to work with mirrors this time...

Monday

University of Toronto

Information session on the MBA and PhD programs at the Faculty of Management Studies. 3:00-5:00 pm, room 203, Powell Student Services Bldg., 3637 Peel St.

Stud soc referendum...

continued from page 1

Ducharme described the three changes as "housekeeping amendments" but emphasized that they were important clarifications.

Advance polling will be conducted next Tuesday, November 25th from 10:00 a.m. to 4:00 p.m. General polling will be held Wednesday November 26th, during the same hours.

Medicine, Nursing and P & OT students will be voting for a new student senator the same days. Two candidates, Leslie Citrome and Vivek Goel, are vying for the position.

McGill Debating Union
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in the
**STUDENTS' SOCIETY
CONSTITUTIONAL REFERENDUM**
on

Wednesday, November 26th
(Advance Polls Tuesday, November 25th)

Ensure that the following important changes to the Students' Society
Constitution are made:

- give students in the residence a voice on Students' Council;
- give the VP Finance of the Students' Society a guaranteed seat (as Chairperson) on the Joint Management Committee;
- give the VP Internal Affairs of the Students' Society a guaranteed seat (as Chairperson) on the Nominating Committee;
- clarify the time at which student senators and governors are elected.

GET OUT AND EXERCISE YOUR DEMOCRATIC RESPONSIBILITY

